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Burleigh, Henry Thacker
(comp. and arr.)
Negro spirituals

M
1670
B87N4
v.2

The
Celebrated

Negro Spirituals

Arranged for Solo Voice by

H. T. Burleigh

Second Album

Containing 10 Negro Spirituals

G. Ricordi & Co.
London Ltd.



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NEGRO SPIRITUALS

Album No. 2

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M
1670
B87N4
V.2



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THE plantation songs known as "spirituals" are the spontaneous outbursts of intense religious fervor, and had their origin chiefly in camp meetings, revivals and other religious exercises.

They were never "composed," but sprang into life, ready made, from the white heat of religious fervor during some protracted meeting in camp or church, as the simple, ecstatic utterance of wholly untutored minds, and are practically the only music in America which meets the scientific definition of Folk Song.

Success in singing these Folk Songs is primarily dependent upon deep spiritual feeling. The voice is not nearly so important as the spirit; and then rhythm, for the Negro's soul is linked with rhythm, and it is an essential characteristic of most all the Folk Songs.

It is a serious misconception of their meaning and value to treat them as "minstrel" songs, or to try to make them funny by a too literal attempt to imitate the manner of the Negro in singing them, by swaying the body, clapping the hands, or striving to make the peculiar inflections of voice that are natural with the colored people. Their worth is weakened unless they are done impressively, for through all these songs there breathes a hope, a faith in the ultimate justice and brotherhood of man. The cadences of sorrow invariably turn to joy, and the message is ever manifest that eventually deliverance from all that hinders and oppresses the soul will come, and man—every man—will be free.

H. T. B.

Balm in Gilead.

Duration
about 2 min.

Jer. VIII. 23.



Negro Spiritual
Arranged by
H. T. BURLEIGH.

VOICE.

Andante

PIANO.

There is a

Balm in Gil - e - ad, To make the woun - ded whole There is a

a tempo

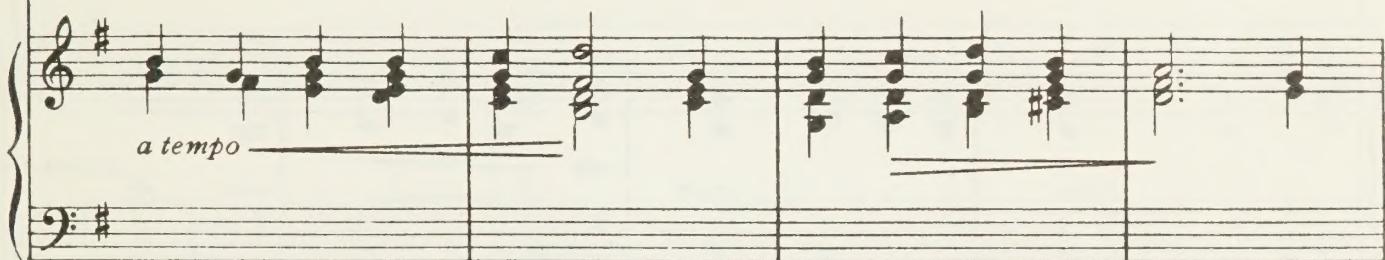
Balm in Gil - e - ad, to heal the sin - sick soul. Some -

mf a tempo

rit.



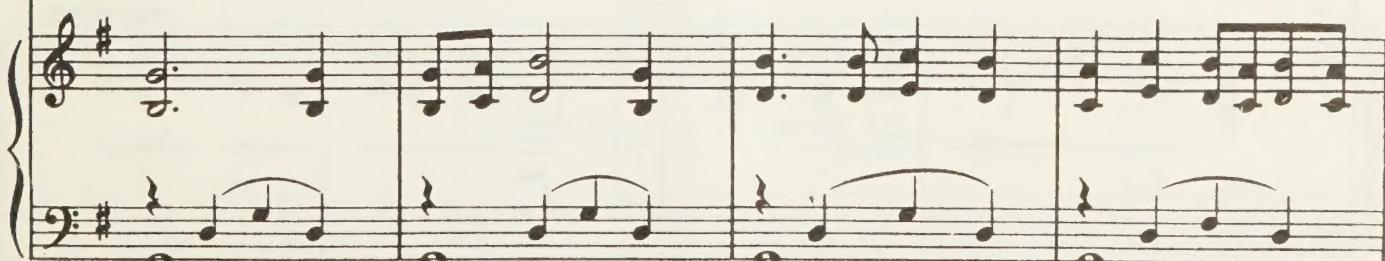
times I feel dis - cour-aged, And think my work's in vain, But



then the Ho - ly Spir - it, Re - vives my soul a - gain There is a



Balm in Gil - e - ad, to make the wounded whole There is a



Balm in Gil-e-ad, To heal the sin-sick soul. If

you can preach like Pe-ter, If you can pray like Paul, Go

home and tell your neighbour, "He died to save us all" — There is a

Balm in Gil - e - ad, To make the wound - ed

This block contains the first two stanzas of the hymn. The first stanza is in common time with a key signature of one sharp. The second stanza begins with a repeat sign and continues in common time with a key signature of one sharp. The vocal line is on the top staff, and the piano accompaniment is on the bottom staff.

whole There is a Balm in Gil - e - ad, To

This block contains the second stanza of the hymn. It begins with a repeat sign and continues in common time with a key signature of one sharp. The vocal line is on the top staff, and the piano accompaniment is on the bottom staff. The piano part features sustained notes and chords.

rit. *p* *molto rit.*
heal the sin - sick soul — To heal the sin - sick soul.

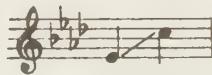
rit. *p* *molto rit.*

This block contains the third stanza of the hymn. It begins with a dynamic marking 'rit.' over the vocal line, followed by a piano dynamic 'p' and a vocal dynamic 'molto rit.'. The vocal line continues with the lyrics 'heal the sin - sick soul — To heal the sin - sick soul.'. The piano accompaniment features sustained notes and chords, with dynamic markings 'rit.', 'p', and 'molto rit.'.

De Gospel Train.

Duration
about 1½ min.

"Git on bo'd lit'l' children"



Negro Spiritual
Arranged by
H. T. BURLEIGH.

Moderato.

Voice.

Piano.

De gos-pel train am a - com-in', I

hear it jus' at han', — I hear de car-wheels rum-blin', An'

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roll-in' thou'de lan', Den git on bo'd lit'- l' chil-dren, Git on bo'd lit'- l'

chil-dren, Git on bo'd lit'- l' chil-dren, Dere's room for many a mo? I

hear de train a - com-in', She's com-in' roun' de curve, She's

(with increasing fervour)

loos-en'd all her steam an' brakes An' strain- in' ev'- ry nerve. Den git on

bo'd lit'- l' chil - dren, Git on bo'd lit'- l' chil-dren, Git on

bo'd lit'- l' chil-dren, Dere's room for man-y a mo' De

A musical score for 'The Star-Spangled Banner' in 2/4 time, B-flat major. The vocal part starts with a melodic line of eighth and sixteenth notes. The piano accompaniment features a bass line with sustained notes and chords. The lyrics 'fare is cheap an' all can go, De rich an' poor are dere,' are followed by a piano dynamic 'p' and a rest. The score concludes with 'No' on the final note.

A musical score for two voices and piano. The top staff is for the soprano voice, the bottom staff is for the alto voice, and the left staff is for the piano. The music is in common time, with a key signature of two flats. The lyrics 'sec-ond class a - bō'd this train, No dif'- rence in de fare. Den git on' are written below the soprano staff. The piano part features chords and bass notes.

A musical score for two voices and piano. The vocal parts are in soprano C-clef, and the piano part is in bass F-clef. The key signature is B-flat major (two flats). The vocal line consists of eighth and sixteenth note patterns. The lyrics 'bo'd lit'l' children, git on' are repeated. The piano part features simple harmonic chords and bass notes.

* Didn't My Lord Deliver Daniel?

Duration
about 1 3/4 min.

From "Jubilee Songs" of the
United States of America

Negro Spiritual
Arr. by H. T. BURLEIGH

Andante

Voice

Piano

Did - n't

my Lord de - liv - er Dan - iel; d'liv - er Dan - iel, d'liv - er Dan - iel, Did - n't

my Lord de - liv - er. Dan - iel, An' why not - a ev - e - ry man? He de -

* Pronounce "dident"

liv-er'd Dan-iel from de li-on's den, Jo-nah from de bel-ly of de whale, An'de

He-brew chil-dren from de fier - y fur-nace, An' why not ev - e - ry

mf
man? Did-n't my Lord de - liv - er Dan - iel, d'liv-er Dan - iel, d'liv-er

Dan - iel, Did-n't my Lord de - liv - er Dan - iel, An'

why not - a ev - e - ry man? De win' blow Eas' an' de

rit.

p

Tempo I.

win' blow Wes' It blow like de judg - ment day, An'

cresc.

p meno mosso

ev'ry poor soul that nev-er did pray Will be glad to pray that day. Didn't

p meno mosso

f

Tempo I.

my Lord de-liv-er Dan - iel, d'liv-er Dan - iel, d'liv-er Dan - iel, Did-n't

my Lord de-liv-er Dan - iel An' why not a ev-e-ry man? I

poco rit.

a tempo

set my foot on de Gos-pel ship, An' de ship it be-gin-to sail, It

mf a tempo

cresc.

rit.

land-ed me o-ver on Ca-naan's shore, An' I'll nev-er come back an-y more. Did-n't

rit.

mf

Tempo I.

my Lord de - liv - er Dan - iel_d'liv - er Dan - iel,_d'liv - er

Tempo I.

Dan - iel, Did - n't my Lord de - liv - er Dan - iel - An'

rit.

why not - a ev - e - ry man?

rit.

f Tempo I.

f *ff*

Ev'ry Time I feel de Spirit.

Duration
about 3 min.



Negro Spiritual
Arranged by
H. T. BURLEIGH.

Slowly, with breadth and reverence *mf*

Voice.

Piano.

Ev - 'ry time I feel de

Spir - it mov-in' in ma heart, I will pray. Ev - 'ry

time I feel de Spir - it mov-in' in ma heart, I will

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pray. — Up on de mount - un ma Lord spoke, — Out o' His

mouth came — fi-er an' smoke. — Jer-dan Rib - ber chil-ly an

col', — chill de bod - y — but not de soul — O ev 'ry

time I — feel de Spir - it mov - in' in ma heart, I will

122385

pray. Ev - 'ry time I feel de Spir - it
 poco rall. mov - in' in ma heart, I will pray. All a -
 poco rall.
 - roun' me' look so shine Ask me Lord if all was
 mine. Ain't but one train runs dis track, It runs to

f a tempo

Heav - en an' runs right back. — O ev - 'ry time I feel de

poco rall.

f a tempo

rall.

Spir - it mov - in' in ma heart, I will pray. — Ev - 'ry

mf rall.

pp Adagio

time I feel de Spir - it mov - in' in ma heart, I will

smorzando

p pp

pray. I will pray.

p

pp

p

pp

p

pp

Duration
about 1 3/4 min.

Go down, Moses

(Let my people go!)

Exodus VIII

Negro Spiritual
Arranged by
H. T. BURLEIGH

Lento

Voice

Piano

When

Is - rael was in E - gypt's lan' Let my peo-ple go, Op -

- press'd so hard they could not stand, Let my peo-ple go.

Go down, Mo-ses, 'Way down in E - gypt's lan', —

Tell ole _____ Pha - roh, to let my - peo - ple

go.

a tempo

cres - - cen - - do

Thus saith the Lord, bold Mo - ses said,

Let my peo - ple go, If not I'll smite your

first born dead, Let my peo - ple go.

The musical score consists of three staves. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the bass voice. The piano accompaniment is shown in the middle staff. The music is in common time, with a key signature of one flat. The vocal parts enter at different times, with the bass and alto beginning together in the first section, and the soprano joining in the second section. The piano part provides harmonic support with sustained notes and chords. The lyrics are integrated into the musical structure, with the vocal parts singing in a three-part harmonic setting.

Go down, Mo - ses, 'Way down in

E - gypt's lan', — Tell ole — Pha - roh To

let my peo - ple go! —

f molto rit.

I stood on de Ribber ob Jerdon.

Duration
about 1 $\frac{3}{4}$ min.

Negro Spiritual
Arranged by
H. T. BURLEIGH.

Andante cantabile.

Voice.

I stood on de rib-ber ob

Piano.

Jer - don, To see dat ship come sail - in' o - ber,

Stood on de rib-ber ob Jer - don, To see dat ship sail by.

Oh, *mōn-er doan yo' weep! W'en yo' see dat ship come

This system contains two staves. The top staff is in treble clef, B-flat key signature, and common time. The bottom staff is in bass clef, B-flat key signature, and common time. The vocal line starts with a quarter note, followed by an eighth note, a sixteenth note, a sixteenth note, a quarter note, and a half note. The piano accompaniment consists of eighth-note chords in the bass and eighth-note patterns in the treble.

sail - in' o - ber, Oh, mōn-er doan yo' weep! W'en yo'

This system contains two staves. The top staff is in treble clef, B-flat key signature, and common time. The bottom staff is in bass clef, B-flat key signature, and common time. The vocal line continues with a quarter note, followed by an eighth note, a sixteenth note, a sixteenth note, a quarter note, and a half note. The piano accompaniment features eighth-note chords in the bass and eighth-note patterns in the treble. A 'rit' (ritardando) instruction is placed above the piano staff.

see dat ship sail by.

This system contains two staves. The top staff is in treble clef, B-flat key signature, and common time. The bottom staff is in bass clef, B-flat key signature, and common time. The vocal line starts with a quarter note, followed by an eighth note, a sixteenth note, a sixteenth note, a quarter note, and a half note. The piano accompaniment consists of eighth-note chords in the bass and eighth-note patterns in the treble. Dynamic markings 'a tempo' and 'mf' (mezzo-forte) are placed above the piano staff.

O sis-ter} broth-er} yo' bet-tah be read - y, To

see dat ship come sail - in' o - ber, Sis - ter} Broth - er} yo' bet-tah be

read - y, To see dat ship sail by.

Oh, mo'n'er doan yo' weep, W'en yo' see dat ship come sail - in' o - ber,

Shout Glo-ry Hal - le - lu - jah! W'en yo' see dat ship sail

by. I stood on de rib-ber ob Jer-don!

Duration
about 2 $\frac{3}{4}$ min.

My Lord, what a 'mornin'

Rev. VIII, 10



Negro Spiritual
Arranged by
H. T. BURLEIGH.

Adagio non tanto.

VOICE.

PIANO.

p

My Lord what a morn-in'

mf

My Lord what a morn-in', Oh, my Lord what a morn-in', Whende

mf

stars be-gin to fall, When de stars be-gin to fall.

*NOTE: In one of the earliest editions of the Jubilee songs this word was "mournin'."

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My Lord what a morn - in' My Lord what a

morn - in', Oh, my Lord what a morn - in' When de

stars be-gin to fall, When de stars be-gin to fall.

a tempo

poco più mosso

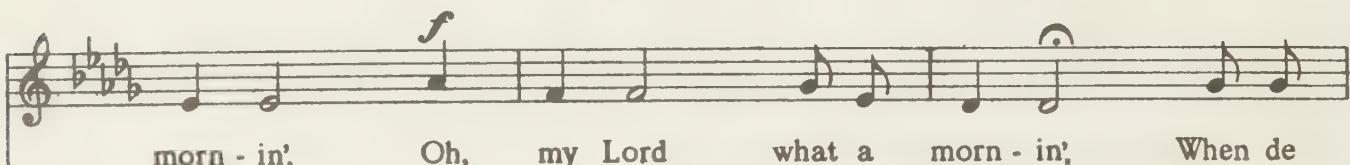
Done quit all my worl' - ly ways

mf Tempo I.

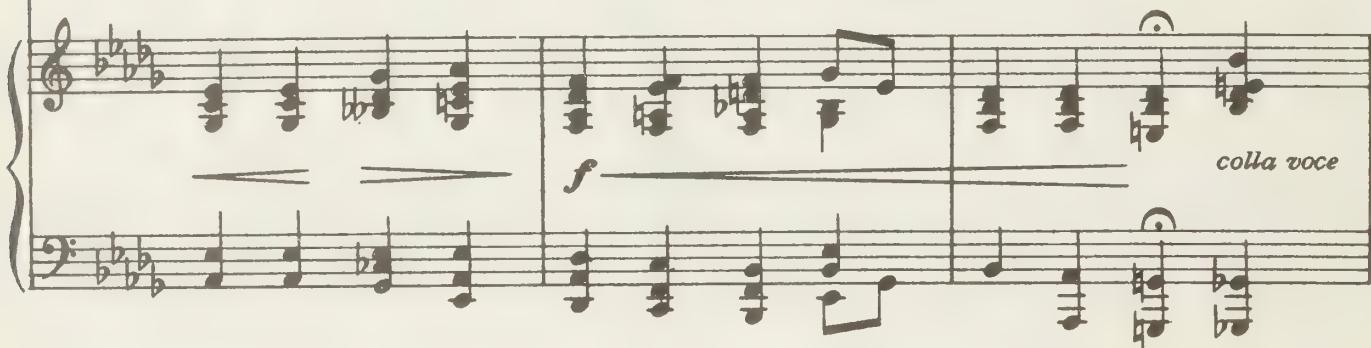


My Lord — what a morn - in'

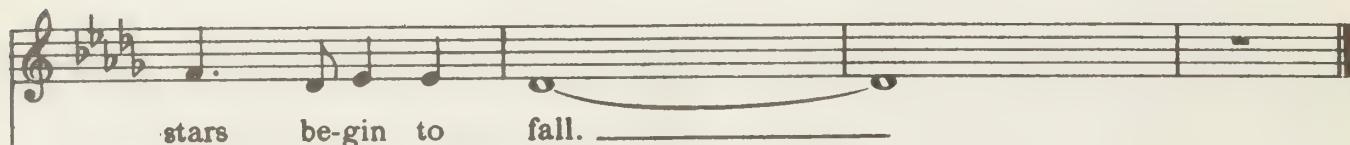
My Lord — what a



morn - in', Oh, my Lord what a morn - in', When de



colla voce



stars be-gin to fall. —



Duration
about 1 3/4 min.

Oh, Didn't it Rain.

Gen. VII. 4



Arranged by
H. T. BURLEIGH.

Moderato.

Voice.

Piano.

Fo' - ty

days fo' - ty nights when de rain kept a - fall - in', De

a tempo

wick - ed clumb de tree, an' for help kept a - call - in', For they

heard de wa - ters wail - in' Didn't it rain, —

cresc - en - - - do

rain — didn't it rain — Tell me No - ah, —

rit. molto rit.

didn't it rain —

a tempo

poco meno mosso

Some clim'd de moun - tain, Some clim'd de hill,

p poco meno mosso

Some start - ed sail - in' an' a - row - in' wid a will;

Some tried swim-min' an' I guess they're swim-min' still, For they

heard de wa - ters roar - in' Didn't it rain,

p cresc - - en - - do

rain, _____ didn't it rain, _____

ff rit.

ah

Tell me No - - ah, _____

mf molto rit.

didn't it rain _____ Didn't it rain.

a tempo

p

Duration
about 2 min.

Wade in de water

Negro Spiritual
arranged by
H. T. BURLEIGH

Andante

Wade in de

wa - ter, Wade in de wa - ter, chil - dren,

Wade in de wa - ter, Cod's a - goin' to trouble de

poco rall.

wa - ter See dat band all dress'd in white, —

f tempo

God's a - goin' to troub - le de wa - ter. De Lead - er looks like de

Is - rael - ite, — God's a - goin' to troub - le de wa - ter.

Wade in de wa - ter,
Wade in de

wa - ter, chil - dren, Wade in de wa - ter,

God's a - goin' to troub - le de wa - ter. See dat band all

poco rall. *f tempo*

dress'd in red, — God's a-goin' to trouble de wa - ter. It

looks like de band dat Mo - ses led. — God's a-goin' to trouble de

wa - ter. Wade in de wa - ter,

Wade in de wa - ter, chil - dren, Wade in de

rall. - e - cresc. *allargando*

wa - ter, in de wa - ter, God's a - goin' to troub - le de

*colla
voce* *sfz* *mf*

wa - ter.

p *p* *pp*

Weepin' Mary.

Duration
about 1 $\frac{1}{4}$ min.

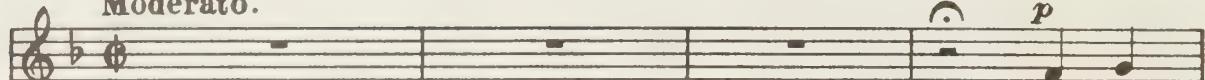
John XX. 11



Negro Spiritual
Arranged by
H. T. BURLEIGH.

Moderato.

VOICE.



PIANO.



If there's

an - y - bod - y here like weep - in' Ma - ry, Call up - on your

p

weep - in'— Ma - ry, Call up - on your Je-sus, an' He'll draw nigh

O, glo - ry, glo - ry hal - le - lu - jah! Glo - ry be to

my God, who rules on high!

POPULAR VOCAL ALBUMS

Original and English text

Celebrity

THE CARUSO ALBUM

Your tiny hand is frozen
A Vuchella
Santa Lucia
Ay-ay-ay
Je crois entendre
The Portrait
Ideale
La donna è mobile

Puccini
Tosti
Marzials
Friere
Bizet
Donaudy
Tosti
Verdi

THE GIGLI ALBUM

Mattinata ('Tis the day)
None shall sleep to-night
Addio a Napoli
La Danza
Fenesta che lucive
Ombra mai fu (Largo)
Strange Harmony
Marechiare

Leoncavallo
Puccini
Cottrau
Rossini
arr. De Meglio
Handel
Puccini
Tosti

THE JOAN HAMMOND ALBUM

Oh, my beloved father
Suicidio
In quelle trine
Ebben, n'andro lontana
Love and music
Madre pietosa
L'uccellino
Ritorna vincitor

Puccini
Ponchielli
Puccini
Catalani
Puccini
Verdi
Puccini
Verdi

Negro Spirituals

The celebrated Burleigh arrangements—English text

VOLUME I

By an' by O Peter, go ring-a dem bells
Deep River Steal away
I got a robe (Heav'n, Heav'n) Swing low, sweet chariot
I want to be ready 'Tis me, O Lord
Nobody knows the trouble Were you there
I've seen

VOLUME II

Balm in Gilead I stood on de ribber ob Jerdon
De gospel train My Lord, what a mornin'
Didn't my Lord deliver Oh didn't it rain
Daniel? Wade in the water
Ev'ry time I feel de Spirit Weepin' Mary
Go down, Moses

Operatic

SOPRANO

Vissi d'arte
Un di ero piccina
Caro nome
Elsa's Dream
Saper vorreste
Ah! lo so

Puccini
Mascagni
Verdi
Wagner
Verdi
Mozart

MEZZO-SOPRANO No. 1

Sulla vetta tu del monte
Stella del marinar
Ah! mon fils
O mio Fernando
Faites-lui mes aveux
Stride la vampa

Puccini
Ponchielli
Meyerbeer
Donizetti
Gounod
Verdi

MEZZO-SOPRANO No. 2

Voi che sapete
Si le bonheur
Terra adorata
Piangerò mia sorte ria
Condotta ell'era
Kommt ein schlanker Bursch

Mozart
Gounod
Donizetti
Handel
Verdi
Weber

CONTRALTO

Voce di donna
O del mio dolce ardor
Il segreto
Lascia ch'io pianga
Sposa Euridice
Che farò senza Euridice
Re dell'abisso

Ponchielli
Gluck
Donizetti
Handel
Gluck
Gluck
Verdi

TENOR No. 1

Che gelida manina
Celeste Aida
Lohengrin's Narration
Salut, demeure
Una furtiva lagrima
Questa o quella

Puccini
Verdi
Wagner
Gounod
Donizetti
Verdi

TENOR No. 2

E lucevan le stelle
Serenade: Apri la tua finestra
Lohengrin's Farewell
Com' è gentil
La donna è mobile
M'appari tutt'amor

Puccini
Mascagni
Wagner
Donizetti
Verdi
Flotow

BARITONE

Pescator, affonda l'esca
Quand'ero paggio
O Star of Eve
Eri tu
Deh vieni alla finestra
Largo al factotum

Ponchielli
Verdi
Wagner
Verdi
Mozart
Rossini

BASS

Ella giammai m'amò
Si la rigueur
Vecchia zimarra senti
Le veau d'or
Vi ravviso
Vous qui faites l'endormie

Verdi
Halévy
Puccini
Gounod
Bellini
Gounod

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v.2

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